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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬

KARNATAKA STATE OPEN UNIVERSITY
Manasagangotri, Mysore - 570 006

M.A. (FINAL)

SANSKRIT
- ENGLISH MEDIUM

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ध्वन्यालोकः - ३

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ. .

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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KSOU

MA – SANSKRIT

ध्वन्यालोकः - ३

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COURSE DESIGN AND EDITORIAL COMMITTEE

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Mysore - 570 006.

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Dean (Academic) - Convener
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Mysore - 570 006.

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Chairman
Department of Studies
and Research in Sanskrit
Karnataka State Open University
Mysore - 570 006.

Editor & Subject Co-ordinator

Dr. K. Rajagopalachar
Professor of Sanskrit (Retd.)
University of Mysore,
Mysore - 570 006

Course Writer

Developed by Academic Section, KSOU, Mysore.

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीनार्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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ध्वन्यालोकः

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UNIT - 1

ध्वन्यालोकः

तृतीयोद्योतः

1.0 INTRODUCTION

The Third Udyota of the Dhvaniloka is the more important part for herein, he takes up for consideration to prove the relevance of the theory of suggestion is fine. He at the outset points out how Dhvani could be found in words, phrases, syllables and also in expletives and illustrated than by citing verses from celebrated writers. He further points out how the view of conventional theorists who argue that Dhvani could be subsumed in one of the Alaṅkāras wherein one could find suggestivity. He has taken the very examples of great writers wherein the suggestion in those Alaṅkāras such as Dīpaka, Samāsokti, Paryāyokta, Apahnuti, Saṅkara etc., forms only subservient to the expressed sense which alone is more appealing than the suggested sense. He in unequivocal terms declare that in Dhvani the primary words and sense subordinate themselves to the suggested sense. In the Alaṅkāra, the suggested sense itself becomes subordinate to the primary sense. This could be stated as Aṅga-Aṅgibhāva.

He takes up into consideration the views of Bhaktavādins. If Lakṣaṇa and Vyañjana Vyāparas are equated

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with one another it was pointed out in the I Udyota itself then it commits it fallacy of too narrow or too wide definition. If at all Bhakti could be equated with Dhvani, it could be only one o the varieties i.e., अविवक्षित वाच्य. All other varieties will be left out there cannot Bhakti at all in them. Ānandavardhana has no objection if Bhakti is to co-exist with Dhvani in some instance and serve as Upalakṣaṇa (pointer) to it. It should not mistaken that by knowing the nature of Bhakti, the nature of Dhvani could be know. In the Udyota he takes up the problem for a thorough consideration. Bhakti no doubt shares the feature Vyaṅjakatva based on words or meanings. Apart from the words even meanings become important in Guṇavṛtti though which we understand a secondary meaning on this score Guṇavṛtti and Vyaṅjakatva cannot be deemed to be identical because of Svarupabheda and Viṣayabheda, the details of which could be known while covering the text proper. In a nutshell it may be pointed out that Guṇavṛtti becomes operative only when primary denotation becomes in operative direction. In compatibility between the word and sense could be overcome by resorting to Guṇavṛtti this is about Svarupabheda. There is Viṣayabheda ...... Any sort of idea cha........ or others .... conveyed through Guṇavṛtti on this .... charming idea themselves form the subject of suggestion.

Five stanzas throwing a flood of light on the aspect fo Rasa in a poetic composition is the fundamental contribution of Ānandavardhana since those stanzas present

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a beautiful philosophy of aesthetics. This Chapter contains Karikas and illustrations for substantiating his view point on the philosophy of aesthetics, he held. The real source of aesthetic relish as well as the real aim of poetry is the realisation of Rasa. The first two verses as endorsed also in the Vṛtti determines the function of action and characterisation in the realm of poetry. The third verse presents the place that is to be given to the dramatic plot as distinguished from the action proper of epic poetry. The fourth emphasizes on the development of Rasas is strict adherence to the technique. This incidentally endorses the view that it is not suggestion which is not the soul of poetry and that it is only Rasa. The fifth presents how the externals such as poetic diction etc., are only .... to and not the end of poetry. Action of the epic, the dramatic plot, characterization and the external forms, even Dhvani are all subsidiary to Rasa the realisation of which forms the real aim of poetry.

He has shown how Guṇa and Sanghatana in ...... contribute to the development of Rasa and that anything including the Alaṅkāras when made much of mend or man, the development of Rasa, specially while delinating Śṛṅgara Rasa, specially Vipralambha Śṛṅgara and Karuṇa Rasa, a poet should exercise his shrewdness since they are very tender ones. Ānandavardhana is convinced that the chief source of poetic appeal is Rasa only and that is the real end of poetry. He is of the considered opinion that by Rasa only, the greatness of one's creative geniune could be determined. He

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holds that Rasa alone is the soul of poetry. ction in a poem according to him must be frushted to the proper representation of Vibhāva and necessary accessories which alone enables the connoisseur to realize the Rasa.

The use of the term Dhvani in its different shades of meanings certainly perplex every reader of the original text Dhvanyaloka. The three fold division of Dhvani demonstrated in the previous Udyota is made according to the difference found in what is suggested. There is another basis for the classification. It is on the basis of differentia that persists in the suggestive expressions and also in the process of grasping the suggested sense. It is governed by the laws of verbal cognition and can hardly be differentiated at times with vividness. In some of the expressions the primary sense is totally discarded when there is the perception of suggested sense. In some others, it becomes the medium of communicating the suggested sense. Dhvani itself is differentiated in this way. It is divided into four kinds.

1.1 पाठ्यभागः

एवं व्यङ्ग्यमुखेनैव ध्वनेः प्रदर्शिते सप्रभेदे स्वरूपे पुनः व्यञ्जकमुखेन एतत्प्रकाश्यते -

कारिका - १ अविवक्षितवाच्यस्य पदवाक्यप्रकाशता।

तदन्यस्य अनुरणनरूपव्यङ्ग्यस्य च ध्वनेः ।।१।।

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अविवक्षितवाच्यस्य अत्यन्ततिरस्कृतवाच्ये प्रभेदे पदप्रकाशता यथा महर्षेर्व्यासस्य,

सप्तैताः, समिधःश्रियः

यथा वा कालिदासस्य -

कःसंनद्धे विरहविधुरां त्वय्युपेक्षेत जायाम्

यथा वा -

किमिव हि मधुराणां मण्डनं नाकृतीनाम्

एतेषु उदाहरणेषु 'समिध' इति 'सन्नद्ध' इति 'मधुराणा'मिति च पदानि व्यञ्जकाभिप्रायेणैव कृतानि। तस्यैव अर्थान्तरसंक्रमितवाच्ये यथा -

रामेण प्रियजीवितेन तु कृतं प्रेम्णः प्रिये नोचितम्। अत्र 'रामेण' इत्येतत्पदं साहसैकरसत्वादिव्यङ्ग्याभिसंक्रमितवाच्यं व्यञ्जकम्। यथा वा -

एवमेव जनस्तस्या ददाति कपोलोपमायां शशिबिम्बम्।

परमार्थविचारे पुनश्चन्द्रश्चन्द्र इव वराकः।।

अत्र द्वितीयश्चन्द्र शब्दः अर्थान्तर संक्रमित वाच्यः।

1.2 TRANSLATION

Having this displayed the nature and varieties of suggestion in detail, through the stand point of the suggested material, the same shall be set forth through the suggestive elements.

Both the varieties of suggestion with unintended

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literal meaning and resonance-like suggestion are suggested by individual words and also by whole sentences.

Here under are given some examples for showing how suggestive words convey suggestion of the sub-division with the primary sense totally discarded (अविवक्षितवाच्यस्य अत्यन्तति रस्कृतवाच्य) under the division of अविवक्षितवाच्य.

1. These seven are the Araṇis of wealth.

2. When you have come with all readiness, who can any more offer negligence to his wife?

3. What would not serve an ornaments for figures which are by nature beautiful?

In these examples, the words 'समिधः', 'सन्नद्धे', 'मधुराणां' are employed as suggesters only.

Here is given an example of a suggestive word conveying the suggestion of the sub-class with expressed meaning merged in another अर्थान्तरसंक्रमितवाच्य.

"Nothing befittting your love has been fulfilled, o dear, by Rāma whose love for his own life is greater."

Here the expressed meaning of the word 'रामेण' merges itself in the suggested meaning of special prowess etc. and the word conveys a suggestive force.

There is another example of the same sub-division.

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"Thus the folks cite the orb of the moon as a worthy comparison to her cheeks, but if one is to discern correctly, the moon is a poor fellow like the moon."

The second word 'moon' conveys the suggestion with 'expressed meaning transformed into another'.

1.3 EXPLANATION

The author at the commencement of the third Udyota takes into consideration the problem of suggestiveness of the word (पद) and sentence (वाक्य) in all the varieties of Dhvani. He takes up at the outset the consideratio of the two sub-divisions of Avivakṣitavācyadhvani namely, अत्यन्त-तिरस्कृतवाच्य (primary sense totally discarded) and अर्थान्तरसंक्रमितवाच्य (expressed meaning transformed into another).

Three examples are furnished by the author to show the suggstiveness of the word in the sub-division: Primary sense totally discarded.

धृतिः क्षमा दया शौचं कारुण्यं वागनिष्ठुरा।

मित्राणां चानभिद्रोहः सप्तैताः समिधःश्रियः।।

Mahābhārata- V.xxxviii-38

"Determined will, forbearance, kindness, purity, compassion, endearing words, unintriguing with regard to friends. These seven are the Samits (faggots) of wealth."

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The sense of the stanza is not at all compatible and hence it is discarded giving preference to the suggested meaning that these seven have the ability to generate wealth without taking recourse to anything else.

२ कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायाम्।।

Meghadūta - I.8

In this line, the word सन्नद्ध comes to mean 'bound together' and this meaning is incompatible with the purport of the stanza. Hence there is indicated sense. सन्नद्ध then means 'readiness'. Mercilessness, absence of remedial measure nd indiscrete action are all suggested.

३ किमिव हि मधुराणां मण्डनं नाकृतीनाम्।।

Abhijñānaśākuntala - I.15

Here the meaning of the term 'मधुर' is sweet, delicious but this meaning is not compatible in this context qualifying आकृतीनां. This is to be understood in the sense of 'bewitching in all respects' with indicated sense. There is also a suggested meaning that it is not a matter for astonishment but only an object of desire.

In all these examples the words noted are used in the secondary sense in order to communicate a predominant suggested meaning. These are the examples of पदप्रकाशध्वनि

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in the category of अत्यन्ततिरस्कृतवाच्यध्वनि categorised under अविवक्षितवाच्यध्वनि.

The next one to be taken up is the suggestiveness of the word in the category अर्थान्तरसंक्रमितवाच्यध्वनि. The example cited here in is,

रामेणप्रियजीवितेन तु कृतं प्रेम्णः प्रिये नोचितम्।

Udattārāghava of Yaśovarman

Here the word 'Rāma' stands for expressed sense but in the context in which it is employed, it has transformed itself into another suggested ideas as being possessed of great valorous deeds, 'being devoted to truth' etc. which form the main traits of Rāma. It is amazingly a shock that Rāma who is known for valorous deeds, great concern for truth, discernfulness in action should have acted in an indifferent way towards his beloved. This self-realisation of Rāma has made him penetent for having not shown that amount of concern for his beloved Sītā in not vanquishing Rāvaṇa though she very much wanted it from him.

In another example of the same vareity, several words are to be analysed. एवमेव means 'in this way, which implies being blind to discretion', जनः refers to 'those people who follow the others' तस्याः means 'of that lady whose body is stainless with only merits' कपोलोपमा implies in comparing with her cheeks steeped in loveliness, शशिबिम्बं means 'the

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orb of the moon' which has some stain black in hue. The second word 'candra' signifies 'being subjected to waning', 'absence of delight', 'possessing stain' unlike the ones found in the lady.

These two examples bring to the forefront the suggestiveness of the word in the category of अर्थान्तर-संक्रमितवाच्यध्वनि belonging to the division अविवक्षितवाच्यध्वनि.

2.1 पाठ्यभागः

अविवक्षितवाच्यस्य अत्यन्ततिरस्कृतवाच्ये प्रभेदे वाक्यप्रकाशता यथा-

या निशा सर्वभूतानां तस्यां जागर्ति संयमी।

यस्यां जाग्रति भूतानि सा निशा पश्यतो मुनेः।।

अनेन हि वाक्येन निशार्थः न 'जागरणा'र्थः कश्चिद्विवक्षितः। किं तर्हि तत्त्वज्ञानाविहितत्वं अतत्त्वपराङ्मुखत्वं च मुनेः प्रतिपाद्यत इति तिरस्कृत-वाच्यस्य अस्य व्यञ्जकत्वम्।

तस्यैव अर्थान्तरसंक्रमितवाच्यस्य वाक्यप्रकाशता यथा -

विषमय इव केषामपि केषामपि प्रयात्यमृतमयः।

केषामपि विषामृतमयः केषामपि अविषामृतः कालः।।

अत्र हि वाक्ये 'विषामृत' शब्दाभ्यां दुःखसुखरूपसंक्रमितवाच्याभ्यां व्यवहार इति अर्थान्तरसंक्रमितवाच्यस्य अस्य व्यञ्जकत्वम्।

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2.2 TRANSLATION

Following is the example of a suggestive sentence of the sub-class of 'primary sense totally discarded (अत्यन्त-तिरस्कृतवाच्य) under the class of 'that with unintended expressed sense' (अविवक्षितवाच्य).

'What is night for all beings, the saint keep himself awake during then; when the beings are awake, that will be night for the saint'.

The stanza does not intend as its purport the idea of night or the idea of wakeful state. What else it conveys? It intends communicating that the wise saint is alive to the knowledge of the Absolute Reality and is averse to unreality. Here the expressed sense is totally discarded and the whole verse is suggestive (तिरस्कृतवाच्यध्वनि).

The following verse (Prakṛt) is an example of a suggestive sentence (वाक्यप्रकाशता) under the sub-class of suggestion 'that with the primary meaning merged in another' (अर्थान्तरसंक्रमितवाच्य)

"For some it would be nectar; for some others both poison and nectar and for some it would be neither poison nor nectar."

In the verse under consideration, the words 'poison' and 'nectar' are used in such a way that it would merge in the sense of 'miserable' and joy! These words reveal the suggstivenes of the अर्थान्तरसंक्रमितवाच्य

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2.3 EXPLANATION

In the verse यानिशा सर्वभूतानां etc., cited as an example of अन्त्यन्ततिरस्कृतवाच्यध्वनि, the expressed sense that one should be awake during night, and remain sleeping during other time is absolutely irrelevant to what is intended. The sentence on the other hand suggests predominently that the wise saint has been with spiritual alertness and has shunned false notions about Reality. The primary meaning thus has been totally discarded and the suggested meaning comes to the forefront in the mind of a connoisseur. Hence it is an instance of a suggestive sentence (वाक्यप्रकाशता) under the subdivision of अत्यन्ततिरस्कृतवाच्यध्वनि.

In the verse विषमय इव etc. which is an example of a suggestive senence (वाक्यप्रकाशता) under the sub-division of अर्थान्तरसंक्रमितवाच्य, it is stated that time is full of poison for those who ever practise foul deeds and is full of nectar for those who are full of virtues. The words विष and अमृत are of निरूढलक्षणरुप even like लावण्य and those two words stand for 'sorrow' and 'happiness' very much resembling निम्ब (Neem) which stands for 'विष' and 'Kapittha' for 'Amṛta'. These two words hence have their primary meaning transformed to mean 'sorrow' and 'happiness', respectively. The word 'Kāla' too has its meaning transformed into the sense of all activities. Thus the verse is suggestive of Arthāntara-Sankramītavācyadhvani.

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लोचन - विषामृतपदे च लावण्यादिशब्दवत् निरुढलक्षणरुपतया सुख-दुःखसाधनयोः वर्तेते। विषं निम्बं अमृतं कपित्थवत्। न चात्र सुदुःखसाधने तन्मात्रविश्रान्ते। अपि तुं स्वकर्तव्यसुखदुःखपर्थवसितेन च ते साधनेन सर्वथा विवक्षिते। p.154

3.1 पाठ्यभागः

विवक्षिताभिधेयस्य अनुरणनरूपव्यङ्ग्यस्य शब्दशक्त्युद्भवे प्रभेदे पदप्रकाशता यथा -

प्रातुं धनैरभिजनस्य वाञ्छां दैवेन सृष्टो यदि नाम नास्मि।

पथि प्रसन्नाम्बुधरस्तडागः कूपोऽथ वा किं न जडः कृतोऽहम्।

अत्र हि 'जड' इति पदं निर्विण्णेन वक्त्रात्मसमानाधिकरणतया प्रयुक्तं अनुरणनरूपतया कूपसमानाधिकरणतां स्वशक्त्या प्रतिपद्यते। तस्यैव वाक्यप्रकाशता यथा हर्षचरिते सिंहनादवाक्येषु - वृत्तेऽस्मिन् महाप्रलये धरणीधारणायाधुना त्वं शेषः।

एतद्धिवाक्यं अनुरणनरूपं अर्थान्तरं शब्दशक्त्या स्फुटमेव प्रकाशयति।

अस्यैव कविप्रौढोक्तिमात्रनिष्पन्नशरीरस्यार्थशक्त्युद्भवे प्रभेदे पद-प्रकाशता यथा हरिविजये -

चूताङ्कुरावतंसं क्षणप्रसरमहद्धनमधुरामोदम्।

असमर्पितमपि गृहीतं कुसुमशरेण मधुमासलक्ष्मीमुखम्।।

अत्र हि असमर्पितमपि कुसुमशरेण मधुमासलक्ष्म्या मुखं गृहीतमिति असमर्पितं इत्येतदनवस्थाभिधायिपदमर्थ शक्त्या कुसुमशरस्य बलात्कारं प्रकाशयति। अत्रैव प्रभेदे वाक्यप्रकाशता यथा उदाहृतं प्राक् 'सज्जेहि

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सिरहिमासो' इत्यादि। अत्र सज्जयति सुरभिमासो न तावदर्पयति अनङ्गाय शरान् इत्ययं वाक्यार्थः कविप्रौढोक्तिमात्रनिष्पन्नशरीरो मन्मथोन्मादकतापादनावस्थानं वसन्तसमयस्य सूचयति।

स्वतः संभवि शरीरार्थशक्त्युद्भवे प्रभेदे पदप्रकाशता यथा -

वाणिजक हस्तिदन्ताः कुतोऽस्माकं व्याघ्रकृत्तयश्च।

यावल्लुलितालकमुखी गृहे परिष्वक्कते स्नुषा।।

अत्र लुलितालकमुखीत्येतत्पदं व्याधवध्वाः स्वतः संभावितशरीरार्थशक्त्या सुरतक्रीड़ासक्तिं सूचयन् तदीयस्य भर्तुः सततसंभोगक्षामतं प्रकाशयति। तस्यैव वाक्यप्रकाशता यथा -

शिखिपिच्छकर्णपूरा भार्या व्याधस्य गर्विणीभ्रमति।

मुक्ताफलरचितप्रसाधनानां मध्ये सपत्नीनाम्।।

अनेनापि वाक्येन व्याधवध्वा शिखिपिच्छकर्णपूराया नवपरिणीतायाः कस्याश्चित्सौभाग्यातिशयः प्रकाश्यते। तत्संभोगकाले स एव व्याधः करिवरवधव्यापारसमर्थ आसीदित्यर्थप्रकाशनात्।

ननु ध्वनिः काव्यविशेष इत्युक्तं तत्कथं तस्य पदप्रकाशता ? काव्यविशेषो हि विशिष्टार्थप्रतिपत्तिहेतुः शब्दसन्दर्भविशेषः। तद्भावश्च पदप्रकाशत्वेन उपपद्यते। पदानां स्मारकत्वेन अवाचकत्वात्। उच्यते - स्यादेष दोषः यदि वाचकत्वं प्रयोजकं न ध्वनिव्यवहारे स्यात्। न तु एवम्। तस्य व्यञ्जकत्वेन व्यवस्थानात्। किञ्च काव्यानां शरीरिणामिव संस्थानविशेषावच्छिन्नसमुदायसाध्यापि चारुत्वप्रतीतिः अन्वयव्यतिरेकाभ्यां भागेषु कल्प्यत इति पदानामपि व्यञ्जकत्वमुखेन व्यवस्थितो ध्वनिव्यवहारो न विरोधी।

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'अनिष्टस्य श्रुतिर्यद्वदापादयति दुष्टताम्।

श्रुतिदुष्टादिषु व्यक्तं तद्वदिष्टस्मृतिर्गुणम्।।

पदानां स्मारकत्वेऽपि पदमात्रावभासिनः।

तेन ध्वनेः प्रभेदेषु सर्वेष्वेवास्ति रम्यता।।

विच्छित्तिशोभिनैकेन भूषणेनेव कामिनी।

पदद्योत्येन सुकवेः ध्वनिना भाति भारती।।

इति परिकरश्लोकाः।

3.2 TRANSLATION

The following verse is an example of the suggestivity of a word in the sub-division of अनुरणनरूपव्यङ्ग्य (resonance like suggestion) based upon the word belonging to the class of suggestion with intended expressed sense (विवक्षितान्यपरवाच्य).

"If Fate did not create me to cater to the needs of suppliants through wealth, why should I have not been made an insentient so as to be a lake with limpid water or a cool well on the road side ?"

Here the word 'Jaḍa' is used by the depressed speaker to apply to himself and to the lake and well as well by its verbal power through resonant suggestion.

The following is the example of suggestive sentence

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in the same class of suggestion as found in the sentence spoken by one Siṃhanāda by name in the Harṣacaritam of Bāṇa.

"You when this ddepressing incident has befallen, you are the only person left to shoulder the burden of state.

(In the same way as the fabulous serpent (Ādiśeṣa) alone is capable of holding the cumbersome earth when the Great deluge is on.)"

This sentence clearly points out the resonance-like suggested meaning by its power of the word alone.

The following verse from Hari Vijaya written by Sarvasena is an example for substantiating the suggestive word in the sub-division of अर्थशक्त्युद्भवध्वनि (potency of meaning) which is found only in the ornamented expression of the poet (कविप्रौढोक्तिमात्रनिष्पन्नशरीरस्य).

"Without being offered, cupid (God of Love) took to his hands the face of the presiding deity of vernal season (वसन्तलक्ष्मी), who had her ears ornamented with mango sprouts and which was filled with sweet perfume."

In the above stanza, 'without being offered, the face of the presiding deity of vernal season was taken by cupid, the word 'असमप्पि अं' (असमर्पितं) denotes only a situation and hence suggests by the potency of sense, the use of force by cupid in infusing passion.

In this variety of अर्थशक्त्युद्भवध्वनि, in the sub-division

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of कविप्रौढोक्तिमात्रनिष्पन्नशरीर the stanza सज्जेइ सुरहिमासो (सज्जयति सुरभिमासो), presented in the second Udyota, many be cited as an example of Vākyaprakāśatā of Dhvani under अर्थशक्त्युद्भवध्वनि based on the imaginative potentiality of the gifted poet.

The following is an example of word, suggestiveness of the sub-division 'स्वत: संभवि' (naturally existing) under the variety of suggestion based on the power of sense (अर्थशक्त्युद्भव).

"O merchant, how can we have the tusks of elephants and the hides of tiger, when the daughter-in-law here walks with curly hairs sportfully moving on her face ?"

The word 'लुलितालकमुखी' (with curls dangling on her face) refers to the hunter's wife and along with it conveys through the potency of sense, her great inclination to passionate longing and the resultant weakness of her husband due to excessive indulgence in sex.

An example of वाक्यप्रकाशता (suggestiveness of sentence) in the variety of अर्थशक्त्युद्भवध्वनि is सिहिपिञ्छकण्ण ऊरा (शिखिपिच्छकर्णपूरा) previously cited in the second Udyota. The sentence speaks of the conjugal inclination of a hunter's recently-married beloved whose ears are ornamented with the feathers of peacocks. Further, since it is hinted at that her husband's strength which was once capable of hunting the massive elephants and also fetch many pearls to his other wives who used them as ornaments, has now been

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lessened to such a degree of killing only peacocks due to his excessive dalliance with the recently married beloved. This suggests the misery of his other wives in conjugal affairs.

One objection is raised in this regard: So far as the definition of suggestion is concerned, it pertains to a species of poetry. How can a word be such a species ? Poetry consists of words which enable one to understand a specific meaning. This cannot become feasible if we are to know that it is suggested by a word or words which form only reminders of such a suggested meaning and they are not to be taken as denoters (Vācaka). This objection could have been palpable only if denotation were to be the criterion for determining the issue of the existence of suggestion. But it is not so. It is only the suggestiveness which is the criterion. In common parlance also, we often speak of beauty or otherwise in the individual limbs of persons although beauty is ascribed to a person taking the totality of all the graceful and symmetrical limbs. Very similarly, there need not be any contradiction if one regards the individual words also as suggesters of different words in a particular manner so as to refer to them as suggestion. The above said ideas are summed up in the following way.

1. In the same way as the reminisence of something unpalatable clearly becomes a blemish such as 'indelicay' (Śrutiduṣṭa), the recalling to mind something desirable should be considered an excellence.

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2. Words may be reminders. All the same, there is certainly some charm endowed to all the varieties of suggestion that can be grasped in one word too.

3. Very similar to a damsel who appears very charming bedecked with a single jewel of especial beauty, the work of a gifted poet will certainly appeal to a sensitive critic if it becomes endowed with suggetion.

4.1 पाठ्यभागः

यस्त्वलक्ष्यक्रमव्यङ्ग्यो ध्वनिवर्णपदादिषु।
वाक्ये संघटनायां च स प्रबन्धेऽपि दीप्यते।।२।।

तत्र वर्णानामनर्थकत्वात् द्योतकत्वमसंभवीत्याशङ्क्य इदमुच्यते।

शषौ सरेप्रसंयोगो ढकारश्चापि भूयसा।
विरोधिनः स्युः शृङ्गारे ते न वर्णा रसश्च्युतः।।३।।

त एव तु निवेश्यन्ते बीभत्सादौ रसे यदा।
तदा तं दीपयन्त्येव तेन वर्णाः रसश्च्युतः।।४।।

श्लोकद्वयेन अन्वयव्यतिरेकाभ्यां वर्णानां द्योतकत्वं दर्शितं भवति।

पदे च अलक्ष्यक्रमव्यङ्ग्यस्य द्योतनं यथा -

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उत्कम्पिनी भयपरिस्खलितांशुकान्ता

ते लोचने प्रतिदिशं विधुरेक्षिपन्ती।

क्रूरेण दारुणतया सहसैव दग्धा

धूमान्धितेन दहनेन न वीक्षितासि।।

अत्र हि "ते" इत्येतत्पदं रसमयत्वेन स्फुटमेवावभासते सहृदयानाम्।

यथा वा -

झगिति कनकचित्रे तत्र दृष्टे कुरङ्गे

रभसविलसितास्ते दृष्टिपाताः प्रियायाः।

पवनविलुलितानां उत्पलानां पलाश -

प्रकरमिव किरन्तः स्मर्यमाणा दहन्ति।।

पदावयवेन द्योतनं यथा -

व्रीडायोगान्नतवदनया सन्निधाने गुरूणां

बद्धोत्कम्पं कुचकलशयोर्मन्युमन्तर्निगृह्य।

तिष्ठेत्युक्तं किमिव न तया यत्समुत्सृज्य वाष्पं

मय्यासक्तश्चकितहरिणी हारिनेत्रत्रिभागः।।

इत्यत्र "त्रिभाग" शब्दः।

वाक्यरूपश्च अलक्ष्यक्रमव्यङ्ग्यो ध्वनिः शुद्धः अलङ्कारसंकीर्णश्चेति द्विधामतः। तत्र शुद्धस्य उदाहरणं यथा रामाभ्युदये - कृतककुपितैः - इत्यादि

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श्लोकः। एतद्धि वाक्यं परस्परानुरागं परिपोषप्राप्तं प्रदर्शयत्सर्वत एव परं रसतत्त्वं प्रकाशयति।

अलङ्कारान्तरसङ्कीर्णो यथा -

स्मरनवनदीपूरेणोढाः पुनर्गुरुसेतुभि-
र्यदपि विधृताः तिष्ठन्त्यारादपूर्णमनोरथाः।
तदपि लिखितप्रख्यैरङ्गैः परस्परमुन्मुखा
नयनर्नलिनी नालानीते पिबन्ति रसं प्रियाः।।

इत्यादि श्लोकः। अत्र हि रुपकेण यथोक्तव्यञ्जकलक्षणानुगतेन प्रसादितः रसः सुतरामभिव्यज्यते।

4.2 TRANSLATION

Suggestion with undiscerned sequence (अलक्ष्यक्रम-व्यङ्ग्य) will glow in letter, word etc., sentence, composition and finally in the composition too.

The objection that letters cannot be suggestive since they convey no sense when taken independently is answered thus :

The letters 'Śa' and 'Ṣa', letters conjunct with 'r' and 'Ḍh' - all these are not conducive to evoke rasa in the context of Śṛṅgāra. When the same letters are used in relation to the sentiment of disgust (बीभत्स) and others, they will certainly intensify them. Therefore letters also suggest sentiments.

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The above two Kārikās state how negatively and positively the letters certainly possesses suggestiveness.

The following verse illustrates the suggestiveness of word in अलक्ष्यक्रमव्यङ्ग्य (undiscerned sequentiality).

"You, whose garment was slipping due to being struck with fear and whose helpless eyes were being diverted in different directions, were all on a sudden consumed by the cruel fire due to his hard, heartedness You could not be seen by him since he was surely blinded by his own smoke."

That the word 'those' in the illustration is suggestive of sentiment can be clearly known to sensitive critics.

The above verse drawn from Tāpasavatsarāja (Act II) illustrates how the word can be suggestive of Rasādidhvani. The stanza as Locana points out 'वासवदत्तादाहाकर्णन-प्रबुद्धशोकनिर्भरस्य वत्सराजस्येदं परिदेवितवचनम्।' - describes Vatsarājas grief on knowing the report regarding Vāsavadattā becoming consumed by fire spread in Lavāṇaka Grāma. It points out how she being fear-stricken was moving helter-selter on account of which her garments were coming down and her eyes were being directed in all directions piteously craving for help. These came to the mind of Vatsarāja. Those very eyes served as the Vibhāvas in his love with her. Now if the same eyes along with the frowned eyebrows have become the object of memory only and have become the Uddīpanavibhāva for Karuṇarasa. Hence indeed

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the word 'ते' has been giving to him a memory of great many merits experienced by him, and has the suggestiveness of Karuṇarasa evoking in him Śoka, due to the loss of his dearest beloved.

लोचना- तत्र शोको नामेष्टजनविनाशप्रभव इति। तस्य जनस्य ये भ्रूक्षेपकटाक्षप्रभृतयः पूर्वं रतिविभावतामवलंबन्ते स्म त एवात्यन्तविनष्टाः सन्त इदानीं स्मृतिगोचरतया निरपेक्षभावत्वप्राणं करणमुद्दीपयन्तीति स्थिते ते लोचने इति तच्छब्दस्तल्लोचनगत स्वसंवेद्याव्यपदेश्यानन्तगुणगणस्मरणकरी द्योतको रसस्य असाधारणनिमित्ततां प्राप्तः। p. 161

Here is an example of the suggestion by a part of the word.

"She with her bashful face hanging down in the elders' presence, withholding in herself the greatest depression, which made her bosoms heave, did she not tell me 'remain', when through her tears she fixed on me her one-third glance resembling the lovely glance of a frightened deer ?"

Here the part of the word 'त्रिभागः' is quite suggestive.

4.3 EXPLANATION

The side glance signified by the above word suggests a situation of separation due to travel, bringing to memory of the lover how his beloved appealed to him to 'remain'

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through her eye. (despite the presence of elders) which was able to create in him an impression of her anger, desire and helplessness.

A suggestive sentence in the classification of suggestion with unrecognised sequence is two-fold, namely, pure and mingled with another figure of speech.

The following verse forms the example of pure variety. (The verse is drawn from the Rāmābhyudaya

कृतककुपितैः बाष्पाम्भोभिः सदैन्यविलोकितैः

वनमपि गता यस्य प्रीत्या धृतापि तथाम्बया।

नवजलधरश्यामाः पश्यन्दिशो भवतीं विना

कठिनहृदयो जीवत्येव प्रिये स तव प्रियः)

"O beloved, he whom you followed even to the forest, with seeming anger, tears and piteous looks despite being refrained lovingly by mother, so much, that very dear one of yours lives with an adamentine heart even when he is separated from you, looking at the quarters which are rendered dark by newly clustered rain-clouds."

The above verse in toto conveys the fulness of sentiment showing as it does the intensity of their love with one another.

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4.3.1 EXPLANATION

Rāma describes in this verse how his beloved Sītā followed him to the forest despite his mother Kausalyā showing feign anger shedding tears and with pity tried her best to stop her from going to the forest. If she brushed aside her piteous appeal, it was only to her unbound love for Rāma. The words 'प्रिये' and 'प्रिय' certainly suggest Ratī, a Stāyibhāva, in the form of 'स्वाभिमान', each being everything to the other. Just then risen rain-clouds serve as the excitant to heighten (उद्दीपनविभाव) Vipralambha Śṛṅgāra. The expletive एव with 'Jīvati' rules out the possibility of Karuṇa. Every word is replete with Vipralambha Śṛṅgāra.

लोचन - अत्र तथा तैस्तैः प्रकारैः मात्रा धृतापि इत्यनुरागपरवशत्वेन गुरुवचनोल्लङ्घनमपि त्वया कृतमिति। प्रिये इति परस्परजीवितसर्व-स्वाभिमानात्मको रतिस्थायिभाव उक्तः। नवजलधरेत्यसोढपूर्वं प्रावृषेण्य जलदालोकनं विप्रलम्भोद्दीपन विभावत्वेनोक्तम्। जीवत्येव इति सापेक्षभावता एव कारेण करुणावकाश निराकरणतयोक्ता। --- नात्र अन्यतमस्य पदस्याधिकं किञ्चिद्रसव्यक्तिहेतुत्वमित्यर्थः। रसतत्त्वमिति विप्रलम्भशृङ्गारात्म-तत्वम्।

The following is an example of 'अलङ्कारान्तर सङ्कीर्ण' mingled with another figure of speech.

Though the lovers who are being drifted away by the flooded river of new love and who have not satiated their desire due to the obstruction caused by the bunds (in the form of elders, yet they remain facing another resembling

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figures drawn in painting and drink the ambrosia of love through the pipes of eye-lotuses.

Here the metaphor (रूपक) employed as a suggestive figure beautifully suggests the sentiment of love.

4.3.2 EXPLANATION

In this verse, love is metaphorically expressed as the flooded river during the rainy season, flowing with high velocity. This enabled the lovers come face to face without knowing what they were doing. Their elders are metaphorically symbolised as the huge dam trying to stop the flooded river. That is why they were not able to satiate their desire. They stood steady drawn in painting since their activities were stopped. Their glances are metaphorically stated as the lotus stalk carrying the juice as it were in the form of their desire mutual. Their mutual glances served as their mutual desire.

The metaphor used here befits the Vyañjaka (suggester) in Rasa. Ānandavardhana had stipulated a condition to the poet while introducing Alaṅkāra that it should not be overdone (Dhvanyāloka II.18-19). Even without symbolising the lovers as swan, Cakravāka, the metaphor employed has served its function of highlighting the accessories of Rasa, namely, Vibhāva, Anubhāva etc.. This is indeed Rasādidhvani having the mingling of Alaṅkāra.

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5.1 पाठ्यभागः - संघटना

अलक्ष्यक्रमव्यङ्ग्यः सङ्घटनाया भासते ध्वनिरित्युक्तम्। तत्र सङ्घटना स्वरूपमेव तावन्निरूप्यते -

कारिका - ५ असमासा समासेन मध्यमेन च भूषिता।

तथा दीर्घसमासेति त्रिधा सङ्घटनोदिता।।५।।

केश्चित् तां केवलं अनूद्य इदमुच्यते-

कारिका - ६ गुणानाश्रित्य तिष्ठन्ती माधुर्यादीन् व्यनक्ति सा।

रसः।।६।।

वृत्तिः सा सङ्घटना रसादीन् व्यनक्ति गुणानाश्रित्य तिष्ठन्तीति। अत्र च विकल्प्यं गुणानां सङ्घटनायाश्च ऐक्यं व्यतिरेको वा। व्यतिरेकोऽपि द्वयीगतिः बोद्धव्या - गुणाश्रया सङ्घटना। सङ्घटनाश्रया वा गुणा इति। तत्रैक्यपक्षे सङ्घटनाश्रयगुणपक्षेच गुणानात्मभूतानाधेयभूतान्वाश्रित्य तिष्ठन्ती सङ्घटना रसादीन् व्यनक्ति इत्ययमर्थः। यदा तु नानात्वपक्षो गुणाश्रयः सङ्घटनापक्षश्च तदा गुणानाश्रित्य तिष्ठन्तीति गुणपरतन्त्रस्वभावा न तु गुणरूपैव इत्यर्थः। किं पुनरेवं विकल्पनस्य प्रयोजनं इत्यभिधीयते। यदि गुणाः सङ्घटना चेत्येकं तत्त्वं सङ्घटनाश्रया वा गुणाः तदा सङ्घटनाया इव गुणानां अनियतविषयत्वप्रसङ्गः। गुणानां हि माधुर्यप्रसादप्रकर्षः करुणविप्रलम्भ शृङ्गार विषय एव। रौद्राद्भुतादिविषयमोजः। माधुर्यप्रसादौ रसभाव- तदाभासविषयौ एवेति विषयनियमः व्यवस्थितः सङ्घटनायास्तु स विघटते। तथा हि शृङ्गारेऽपि दीर्घसमासा दृश्यन्ते रौद्रादिष्वसमासाश्चेति।

तत्र शृङ्गारे दीर्घसमासा यथा - 'मन्दारकुसुमरेणुपिञ्जरितालका' इति। यथा वा -

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अनवरतनयनजललव निपतन परिमुषितपत्रलेखान्तम्।

करतलनिषण्णमबले वदनमिदं कं न तापयति।। इत्यादौ।

तत्र रौद्रादिष्वपि असमासो दृश्यते यथा -

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां

यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा।

यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः

क्रोधान्धस्तस्य तस्य स्वयमपि जगतां अन्तकस्यान्तकोऽहम्।।

इत्यादौ। तस्मात् न सङ्घटनास्वरूपाः न च सङ्घटनाश्रया गुणाः।

5.2 TRANSLATION

Composition (Texture - संघटना) is of three kinds viz., (1) without compounds, (2) with medium compounds and (3) with long compounds.

"By others" is to be read into the text. It is only quoted here to be commented.

Composition is based on qualities like sweetness and suggests sentiments.

Here a doubt may arise as to ascertain whether there is identity between qualities (गुण) and composition (Texture - सङ्घटना) or whether there is difference between them. If there were to be difference between hem, there would be no provision for these two choices viz., qualities may be the

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basis for texture or the texture itself may be the substratum of qualities. If these, in the choices of identity between qualities and texture and the texture may be the substratum of qualities, the text would imply that the texture is based on qualities which are identical with itself or the nature of its attributes and that it suggests sentiments. But in the other alternatives of 'difference between them' and 'qualities may be the substratum of texture', would mean depend upon qualities and not identical with qualities'. If one were to put the question 'of what avail would be such alternative explanations', the reply would be as follows.

In the views of identity of qualities and texture and the texture being the substratum of qualities, Guṇas will become as changeable as texture itself though in reality they are constant. Among the Guṇas, माधुर्य (sweetness) and प्रसाद (perspecnity) are constantly found in plenty only when विप्रलंभशृङ्गार (love-in-separation) is delineated. Similarly ओजस् (forcefulness) goes in association with Raudra (Furious) and अद्भुत (wonder). Again, माधुर्य and ओजस् are found only in such instances as are expressive of sentiments (रस), emotion (भाव) or their semblance (रसाभास and भावाभास). But the same conformity does not apply to the Sanghaṭanā. Thus we find संघटना when we have long compounds even when Erotic sentiment is delineated and even when we have no compounds even in Raudra Rasa.

The following is the example of सङ्घटना with long compounds in the sentiment of Śṛṅgāra.

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"The lady with her curly hairs variegated by the pollendust of Mandāra blossoms". Another example may be furnished :

"O tender maid, whom your face does not torment, the paintings on which face has disappeared due to the descent of tears from the eyes while resting the face on your palms."

The furious sentiments (रौद्ररस) in which there is सङ्घटना without compounds may be illustrated with the verse 'यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः' who ever wields weapons etc. Therefore qualities and texture are not identical in their form. Nor are the qualities grounded in Sanghaṭamā.

Then which could be the substratum of Guṇas?. The next portion answers the question.

6.1 पाठ्यभागः

ननु यदि सङ्घटना गुणानां नाश्रयः तत्किमालम्बना एते परिकल्प्यन्ताम्। उच्यते - प्रतिपादितं एवैषां आलम्बनम्।

तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाःस्मृताः।

अङ्गाश्रितास्त्वलङ्कारा मन्तव्या कटकादिवत्।। इति।

अथ वा भवन्तु शब्दाश्रया एव गुणाः न चैषां अनुप्रासादितुल्यत्वम्। यस्मादनुप्रासादयः अनपेक्षितार्थशब्दधर्मा एव प्रतिपादिताः। गुणास्तु विशेषावभासिनो वाच्यप्रतिपादनसमर्थाः शब्दधर्मा एव। शब्दधर्मत्वं च एषामन्याश्रयत्वेऽपि शरीराश्रयत्वमिव शौर्यादीनाम्।

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ननु यदि शब्दाश्रया गुणाः तत्सङ्घटनारूपत्वं तदाश्यत्वं वा तेषां प्राप्तमेव। न हि असङ्घटिताः शब्दा अर्थविसेषप्रतिपाद्यरसाद्याश्रितानां गुणानामवाचकत्वादाश्रया भवन्ति।

नैवम्। वर्णपदव्यङ्ग्यत्वस्य रसादीनां प्रतिपादितत्वात्। अभ्युपगते वा वाक्यव्यङ्ग्यत्वे रसादीनांनियता न काचित् संघटना तेषां आश्रयत्वं प्रतिपद्यत इत्यनियतसङ्घटनाः शब्दा एव गुणानां व्यङ्ग्य- विशेषानुगता आश्रयाः। ननु माधुर्ये यदि नामैवमुच्यते तदुच्यताम्, ओजसः पुनः कधमनियत सङ्घटनाशब्दाश्रयत्वम्। नहि असमासा सङ्घटना कदाचित् ओजस आश्रयतां प्रतिपद्यते।

उच्यते - यदि न प्रसिद्धिमात्रग्रहदूषितं चेतः तदत्रापि न ब्रूमः। ओजसः कथमसमासा सङ्घटना नाश्रयः। यतो रौद्रादीन् हि प्रकाशयतः काव्यस्य दीप्तिरोज इति प्राक् प्रतिपादितम्। तच्चोजो यद्यसमासायामपि सङ्घटनायां स्यात् तत्को दोषो भवेत्। न च अचारुत्वं सहृदयहृदयसंवेद्यमस्ति। तस्मादनियतसंघटनाशब्दाश्रयत्वे गुणानां न काचित् क्षतिः। तेषां तु चक्षुरादीनामिव यथास्वं विषयनियमितस्य स्वरूपस्य न कदाचिद् व्यभिचारः। तस्मादन्ये गुणा अन्याच सङ्घटना न च सङ्घटनामाश्रिता गुणा इत्येकं दर्शनम्, अथवा सङ्घटनारुपा एव गुणाः।

यत्तूक्तम् - "सङ्घटनावत् गुणानामपि अनियतविषयत्वं प्राप्नोति, लक्ष्ये व्यभिचारदर्शनात्" इति। तत्राप्येतदुच्यते यत्र लक्ष्ये परिकल्पित- विषयव्यभिचारः तद्विरुपमेवास्तु। कथं अचारुत्वं तादृशे विषये सहृदयानां नावभातीति चेत् कविशक्तितिरोहितत्वात्। द्विविधो हि दोषः कवेः अव्युत्पत्तिकृतोऽशक्तिकृतश्च। तत्र अव्युत्पत्तिकृतो दोषः शक्तितिरस्कृतत्वात् कदाचित् न लक्ष्यते। यस्त्वशक्तिकृतो दोषः स झटिति प्रतीयते। परिकरश्लोकश्चात्र -

"अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः।

यस्त्वशक्तिकृतस्तस्य झटित्येवावभासते।।"

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तथा हि - महाकवीनां अव्युत्पत्तिकृतमपि उत्तमदेवताविषयप्रतिषिद्ध संयोगशृङ्गारनिबन्धनाद्यनौचित्यं शक्तितिरस्कृतत्वात् ग्राम्यत्वेन न प्रतिभासते यथा कुमारसंभवे देवीसंभोगवर्णनम्। एवमादौ च विषये यथौचित्यत्यागस्तथा दर्शितमेवाग्रे। शक्तितिरस्कृतत्वं च अन्वयव्यतिरेकाभ्यामवसीयते। यथा हि शक्तिरहितेन कविना एवं विधेविषये शृङ्गार उपनिबध्यमानः स्फुटमेव दोषत्वेन प्रतिभासते।

नन्वस्मिन् पक्षे 'यो यः शस्त्रं बिभर्ति' इत्यादौ किमचारुत्वम्? अप्रतीयमानमेवारोपयामः। तस्मात् गुणव्यतिरिक्तत्वे गुणरूपत्वे च सङ्घटनाया अन्यः कश्चिन्नियमहेतुः वक्तव्य इत्युच्यते।

रसान् तन्नियमेहेतुरौचित्यं वक्तृ वाच्ययोः।।६।।

तत्र वक्ता कविः कविनिबद्धो वा, कविनिबद्धश्चापि रसभावसहितो रसभावमन्वितो वा, रसोऽपि क्थानायकाश्रयस्तद्विपक्षाश्रयो वा, कथानायकश्च धीरोदात्तादिभेदभिन्नः पूर्वस्तदनन्तरो वेतिविकल्पाः। वाच्यं च ध्वन्यात्मरसाङ्गं रसाभासाङ्गं वा अभिनेयार्थमनभिनेयार्थं वा उत्तमप्रकृत्याश्रयं वेति बहुप्रकारम्। तत्र यदा कविरपगतरसभावो वक्ता तदा रचनायाः कामचारः। यदापि कविनिबद्धो वक्ता रसभावरहितः तदा स एव यदा तु कविः कविनिबद्धो वा वक्ता रसभावसमन्वितो रसश्च प्रधानाश्रितत्वात् ध्वन्यात्मभूतस्तदा नियमेनैव तत्र असमासमध्यमसमास एव सङ्घटने। करुणविप्रलम्भशृङ्गारयोस्तु असमासैव सङ्घटना। कथमिति चेत् उच्यते - रसो यदा प्राधान्येन प्रतिपाद्यस्तदा तत्प्रतीतौ व्यवधायका विरोधिनश्च सर्वात्मनैव परिहार्याः। एवं न दीर्घसमासा सङ्घटना समासानामनेक-प्रकारसंभावनया कदाचित् रसप्रतितिं व्यवधातीति तस्यां नात्यन्तमभिनिवेशः शोभते। विशेषतः अभिनेयार्थे काव्ये, ततोऽन्यत्र च विशेषतः करुण-विप्रलंभश्रृङ्गारयोः। तयोर्हि सुकुमारतरत्वात् स्वल्पायामप्य- स्वच्छतायां शब्दार्थयोः प्रतीतिः मन्थरीभवति। रसन्तरे पुनः प्रतिपाद्ये रौद्रादौ मध्यम-सामासा सङ्घटना कदाचित् धीरोद्धतनायकसंबन्धव्यापाराश्रयेण दीर्घसमासा अपि वा तदाक्षेपाविनाभाविरसोचितव्यपेक्षया न विगुणा भवतीति सापि

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नात्यन्तं परिहार्या। सर्वासु च सङ्घटनासु प्रसादाख्यो गुणो व्यापी। स हि सर्वरससाधारणः सर्वसङ्घटनासाधारणश्च इत्युक्तम्। प्रसादातिक्रमे हि असमासा अपि सङ्घटना करुणविप्रलम्भशृङ्गारो न व्यनक्ति। तदपरित्यागे च मध्यमसमासा अपि न प्रकाशयति। तस्मात् सर्वत्र प्रसादोऽनुसर्तव्यः। अत एव च 'यो यः शस्त्रं बिभर्ति' इत्यादौ यद्योजसः स्थितिः नेष्यते तत्प्रसादाख्य एव गुणो न माधुर्यम्। न चाचारुत्वम् अभिप्रेतरसप्रकाशनात्। तस्मात् गुणाव्यतिरिक्तत्वे गुणव्यतिरिक्तत्वे वा सङ्घटनाया यथोक्तादौचित्याद्विषय-नियमोऽस्तीति तस्या अपि रसव्यञ्जकत्वम्। तस्याश्च रसाभिव्यक्तिनिमित्त-भूताया योऽयमनन्तरोक्तो नियमहेतुः स एव गुणानां नियमो विषय इति गुणाश्रयेण व्यवस्थानमप्यविरुद्धम्।

6.2 TRANSLATION

One may ask the question. If सङ्घटना is not the substrum of qualities (गुणाः) then what else should be their substrutum ? The reply to this question has already been offered in the second Udyota itself ? Those which inherein this principal category - Rasa, are regarded as qualities (Kārika - 6a).

One might even consider Guṇas as based on Śabdās. Even then, they are not akin to verbal figures like alliteration. Because, alliteration etc. are deemed to be qualities of Śabdās and the ancient Alaṅkārikās have declared them as having no bearing on the meaning. But Guṇas can afford to become characteristics of only those words whose denotative meanings have the significant suggestiveness. In the same way as we consider qualities such as valour as

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characteristics of the body (शरीर), though in reality they depend on something else, that is, Ātman (soul), so also the qualities are the characteristics of the word though they relate to a special suggested sense that is Rasa.

The antagonists further ask, "if qualities are verbal, it is as good as saying that they are either identical with संङ्घटना or its attributes. For, words which are not textured, can never become the basis of Rasas etc. and are suggested only by above mentioned specific factors. They can never become genesis because they cannot denote qualities.

The above argument does not hold waters at all. For, sentiment, as already explained, can be communicated by letters (वर्ण) as well as individual words.

Further more, even in examples of Rasa, Bhāva, Rasābhāsa and Bhāvabhāsa, no constant texture serves as the substratum of qualities. Only such words having no constant texture, but as one charming with a specific suggested elements could be regarded as substrata of Guṇas.

The objection is further carried, if it is said in relatio to Mādhụrya, it may be agreed upon. But the quality of Ojas can not be said to have a substratum in words which are inconsistant. How can Ojas be given rise to when words are without the texture of lengthy compounds ?

No satisfactory reply could be given to those who are gripped by pre-conceived notion. Simply the question itself could be refutted 'why not the texture having no lengthy

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compounds be deemed a substratum for Ojas suggestive Raudra. It need not be a wrong thing if Ojas could be given effect to in a texture having no lengthy compounds. There is no blemish which can be understood by connoisseurs and one need not hesitate to regard qualities as attributes of words having no constant texture. In the same way as objects of perception through eyes and other senses are separated from one another, the objects of different sentiments are also clearly separated from one another and no exception could be found in this principle. Hence Guṇas and Saṅghaṭana are entirely different from one another. On this score it should not be felt that Guṇas have Saṅghaṭana for their substratum or even that Guṇas are similar in nature to Saṅghaṭana.

The antagonists have pointed out that if Saṅghaṭana were to be not constant in its application, Guṇas also would follow the cue taking into consideration several exceptions that we come across to this rule. "The reply that could silence such an objection is that if there be a solitary exception fancied in the objection, let it exist. If it is pointed out that the absence of charm would elude the connoisseur, such a lapse could arise either due to poet's ignorance or due to the lack of his Pratibhā. In these two aspects, the first one could be covered by the Pratibhā of the poet. But the defect due to ignorance would certainly invite the attention of the connoisseur. The following aphorism summarises the view-points."

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A poets defect arising out of ignorance would be concealed from view by his genius, but the defect that creeps in due to the want of genius will certainly attract the connosseur instantaneously.

We find illustrations from celebrated poets. They have delineated glotesque erotic sentiment involving divine figures but such an impropriety does not make one feel as vulger because such grotesque descritpion has been covered by the genius in the poet. Whether this covering has been fruitful or otherwise could be arrived at taking positive and negative grounds. In any lesser poet, the same description would amount for a defect.

According to the opinion that Guṇas and textures are identical, what lack of beauty is found in instances like 'who bears weapons etc.'? The answer is the absence of charm that has not been realised. It is for this reason some other governing rule for the Saṅghaṭana will have to be furnished. It is said, therefore here,

"The propriety or decorum of the speaker and the spoken (alone) should govern it."

The speaker may be either the poet or a character which has been created by him. The character which has been fashioned by the poet, may further be divided into one who is not influenced by the sentiment and emotion (भाव) or one who is influenced by sentiment (Rasa) and emotion. Rasa may concern itself to the hero of the story or to his

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rival. The hero again is of different kinds as the 'high-spirited', etc. and also major and minor. The spoken (वाच्य) too may be auxillary either to the primary suggested sentiment, to the suggested semblance of sentiment (Rasābhāsa), may be meant for the stage or not, may be related to major character, only to low or minor characters.

In these manifold choices, there is a vast scope for the exercise of full freedom in choosing the texture when the speaker has been free from sentiment and emotion. Even when character created by the poet is free from sentiment (Rasa) and emotion (भाव), the above provision applies. But when the poet or a character is a speaker, steeped in sentiment and emotion, and when sentiment (Rasa) itself is mainly intended and as such of the nature of suggestion, then as a rule, we have to resort only to two kinds of संङ्घटना namely, that which has no compounds and that with medium-sized compounds (मध्यमसमास). In relation to the sentiments such as the sentiment of pathos (करुणरस) and love-in-separation (विप्रलंभशृङ्गार). The texture should not have compounds. If any objection is raised regarding this aspect, the reply that could be given is, when sentiment is to be in the main delineated, all possible obstructions inconducive to its comprehension should be totally avoided. Under such circumstances, if there be over enthusiasm for using other textures, that may act as deterrent to comprehend sentiment since compounds admit themselves of different interpretations. This in particular refers to the stage-play and even to the other forms of literature when the

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sentiment of pathos and love-in-separation are to be delineated. For, these two sentiments are very delicate and even the slightest deviation from what has been insisted upon, in word or meaning will deter their delectation. On ther other hand if the sentiment of रौद्र (Furious) etc. are to be handled, there is no need for abstaining from the use of middle-sized texture. When the adventures of a 'brave and boastful' (धीरोद्धत) hero are to be covered, it is not necessary that even the texture with long and recondite compounds should be totally avoided. For even such structures need not in any way be considered inferior to the expressed meanings which suggest sentiments.

The quality of Prasāda (lucidity) is quite befitting to all these textures, in the same manner as it is commonly applicable to almost all the sentiments. If lucidity is shelved, even textures having no compounds will feel short of suggesting the sentiments of Karuṇa (Pathos) and love-in-separation (विप्रलंभशृङ्गार). If it is not shelved, even the textures of मध्यमसमास can suggest them fruitfully. Hence lucidity is to be maintained preferably every where. If one does not prefer to regard an instance like यो यः शस्त्रं बिभर्ति as containing रौद्र (forecfulness), one should regard it an isntance of the quality of lucidity if not of sweetness. Charm will never be deterred on that score, since the requisite sentiment will certainly be suggested in either way. It is for this reason, whether one holds that texture and qualities are identical, or that it is distinct from qualities, it suggests sentiments, since its scope comes under the

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domain of the principle laid down above. The same governing principle which was described as applicable to textures suggestive of sentiment, will certainly govern the qualities also and hence it will not be a contradiction if it is held that the texture has the substratum in qualities.

7.1 पाठ्यभागः

Saṅghaṭanā in relation to different varieties of literary compositions

कारिका - ७ विषयाश्रयमप्यन्यदौचित्यं तां नियच्छति।

काव्यप्रभेदाश्रयतः स्थिता भेदवती हि सा।।७।।

वृत्तिः वक्तृवाच्यगतौचित्ये सत्यपि विषयाश्रयमन्यदौचित्यं सङ्घटनां नियच्छति। यतः काव्यस्य प्रभेदाः - मुक्तकं संस्कृतप्राकृतापभ्रंशनिबद्धं, सन्दानितकविशेषककलापककुलकानि, पर्यायबन्धः, परिकथा, खण्ड- कथा-सकलकथे, सर्गबन्धः, अभिनेयार्थमाख्यायिकाकथे इत्येवमादयः। तदा-श्रयेणापि सङ्घटना विशेषवती भवति। तत्र मुक्तकेषु रसबन्धाभिनिवेशिनः कवेः तदाश्रयं औचित्यम्। तच्च दर्शितमेवान्यत्र कामचारः।

मुक्तकेषु प्रबन्धेष्विव रसबन्धाभिनिवेशितः कवयो दृश्यन्ते। तथा हि अमरुककवेः मुक्तकाः शृङ्गाररसस्यन्दिनः प्रबन्धायमानाः प्रसिद्धा एव। सन्दानितकादिषु तु विकटनिबन्धनौचित्यात् मध्यमसमासदीर्घसमासे एव रचने। प्रबन्धाश्रयेषु यथोक्तप्रबन्धौचित्यमेवानुसर्तव्यम्। पर्यायबन्धे पुनः असमासामध्यमसमासे एव सङ्घटने। कदाचित् अर्थौचित्याश्रयेण दीर्घ-समासायामपि सङ्घटनायां परुषा ग्राम्या च वृत्तिः परिहर्तव्या। परिकथायां

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कामचारः, तत्र इतिवृत्तमात्रोपन्यासे न नात्यन्तं रसबन्धाभिनिवेशात्। खण्ड-कथासकलकथयोस्तु प्राकृतसिद्धयोः कुलकादिनिबन्धनभूयस्त्वात् दीर्घ-समासायामपि न विरोधः। वृत्त्यौचित्यं तु यथारसमनुसर्तव्यम्। सर्गबन्धे तु रसतात्पर्ये यथारसं औचित्यमन्यथा तु कामचारः, द्वयोरपि मार्गयोः सर्वबन्ध-विधायिनां दर्शनाद्रसतात्पर्यं साधीयः। अभिनेयार्थे तु सर्वथा रसबन्धे अभि-निवेशः कार्यः। आख्यायिकाकथयोस्तु गद्यनिबन्धनबाहुल्यात् गद्ये छन्दोबन्ध-भिन्नप्रस्थानत्वात् इह नियमे हेतुः अकृतपूर्वोऽपि मनाक् क्रियते।

एतद्यथोक्तमौचित्यमेव तस्या नियामकम्।

सर्वत्र गद्यबन्धेऽपि च्छन्दोनियमवर्जिते।।८।।

यदेतदौचित्यं वक्तृवाच्यगतं सङ्घटनाया नियामकं उक्तमेतदेव गद्ये छन्दोनियमवर्तितेऽपि विषयापेक्षं नियमहेतुः। तथा ह्यत्रापि यदा कविः कविनिबद्धो वा वक्ता रसभावरहितस्तदा कामचारः। रसभावसमन्विते तु वक्तरि पूर्वोक्तमेवानुसर्तव्यम्। तत्रापि च विषयौचित्यमेव। आख्यायिकायां तु भूम्ना मध्यमसमासादीर्घसमासे एव सङ्घटने। गद्यस्य विकटबन्धाश्रयेण च्छायावत्वात्। तत्र च तस्य प्रकृष्यमाणत्वात्। कथायां तु विकट-बन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम्।

रसबन्धोक्तमौचित्यं भाति सर्वत्र संश्रिता।

रचना विषयापेक्षं तत्तु किञ्चिद्विभेदवत्।।९।।

अथवा पद्यवत् गद्यबन्धेऽपि रसबन्धोक्तमौचित्यं सर्वत्र संश्रिता रचना भवति। तत्तु विषयापेक्षं किञ्चिद्विशेषवद्भवति, न तु सर्वकारम्। तथा हि गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलंभशृङ्गारकरुणयोः आख्या-यिकायामपि शोभते। नाटकादावपि असमासैव न रौद्रवीरादि वर्णने।

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विषयापेक्षं तु औचित्यं प्रमाणतः अपकृष्यते. प्रकृष्यते च। तथा हि आख्यायिकायां नात्यन्तसमासा स्वविषयेऽपि नाटकादौ नातिदीर्घसमासा चेति सङ्घटनाया दिगनुसर्तव्या।

इति काव्यार्थविवेको योयं चेतश्चमत्कृतिविधायी।

सूरिभिरनुसृतसारैः अस्मदुपज्ञो न विस्मार्यः।।

7.2 TRANSLATION

There is another consideration which relates to the usage of a texture. That is its propriety with regard to the types of literary composition which is on hand. Texture becomes different with reference to different forms of composition. (9)

In addition to the propriety of the speaker and his expression, literary compositions varied in their form should also maintain propriety in choosing the texture. Literary compositions are found in Sanskrit, Prākṛta and Apabhraṁṣa. They have different forms such as Muktakas (single stanza - a self-contained unit), run on two verses, three, four or more (depending on the completion of the action) having the same metre forming a single unit, verses composed in one metre or in different metres to describe a single theme; dilactic stories in metrical composition, fullfledged fiction (Kātha), in stanzas, short stories in verses, long-drawn epics, stage-plays, historical narratives in prose and romances in prose. Saṅghaṭana becomes different with

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varying forms of literature. A poet who would like to delineate a sentiment in 'Muktakas' should have an eye on propriety of sentiment (he is working on). If the poet however has no such intention, he is at liberty to choose any texture, he likes.

(A careful perusal of Muktakas enables one to view that) poets are very much inclined to show their preference to delineate sentiment in . Thus the centum of the celebrated poet Amaru is obviously famous for their being steeped in the sentiment of Erotic. The Muktakas as a literary form may be treated as a fullfledged work from the stand-point of charm too, medium-sized and long compounds will have to be used in respect of run-on verses of two, three or four since they certainly have to be composed with some effort. But if these come in as parts of the entire composition, the propriety which governs the whole composition applies equally to them too. If the literary piece deals with a solitary theme in which the verses may be written in one or more notes, the texture should be only those without compounds or with medium-sized compounds. Sometimes the texture of long compounds may have to be entertained according to the decorum of context and harsh (Paruṣā) and rustic (ग्राम्या) dictions must be totally avoided. Didactic stories in verses do not have any governing conditions in which the main intention is only to narrate the story rather than the delineation of any sentiment. So far as the fullfledged narratives and short stories are concerned which are generally found in Prakṛit language, they have run-on verses

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even up to more than five stanzas. There could be usage of long compounds. Appropriate diction and sentiments delineated go hand in hand. Epics also if aiming at the delineation of sentiments, should keep an eye over the propriety of sentiment which required the befitting texture (सङ्घटना). Very much depends upon the choice of the poet who has the freedom in the matter. Of the epics which have been composed with the maintenance of the propriety as the sentiments delineated require or with the free choice of the poet, works that maintain propriety of sentiment and texture as well should be considered superior to the other one. The historical novels and romances are mostly written in prose only and hence the method is distinct from the employed in metrical compositions. Since the ancients have not provided and guidelines regarding such compositions furnish hereunder the principle(s) governing such compositiveness.

All prose works also come under the governance of propriety above mentioned, though they are not metrical (वृत्तगन्धोज्झितं काव्यं). (8)

The rules of metre do not bind the prose works. All the same, propriety referred to above in such vehement terms in respect of different forms of literary medium applies equally well to prose compositions. No doubt the poet is at liberty to choose any texture when his intention is not to delineate sentiment(s). But if he is to delineate sentiment(s) the above said principles of propriety should be necessarily applied to and among them propriety of the

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literary medium occupy a place of great importance. Historical novels admit of medium sized and long compounds because therein, only affected and involved construction would appeal the recipients. But in romances, though be in affected and involved construction, propriety of sentiment should always be looked into.

Texture in which the delineation of sentiments occupies an important place will certainly attract the recipients. It may assume variation joined with the propriety of literary medium. (9).

Texture having the propriety in the delineation of sentiments occupies a front line in prose works and metrical works as well. It acquires different shades only due to the propriety maintained in literary forms. Of course it does not change totally. Even in prose compositions, historical novels included texture involving long compounds will not add to any charm if the sentiments such as Karuṇa and Vipralambha Śṛṅgāra are to be delineated. Same thing refers to plays etc. only the texture without compounds must be used with reference to the plays to be enacted on the stage, when the Raudra and Vīra sentiments are to be delineated. The aspect of propriety to be maintained in different literary forms is both greater and smaller in degree than what it is in respect of sentiments. In the historical novel, in the course of delineating sentiments of pathos and love-in-separation it is not that we do not come across texture without compounds. In plays we do not have texture with lengthy

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compounds when the sentiment of Raudra is also to be depicted. This is the way in which we have to understand the principles governing Saṅghaṭanā.

In this way, principles of literature have been expounded for the first time so as to enlighten the reasons. Learned men who have set their mind on realising intrinsic merits from others should never forget these principles.

The above said views of Saṅghaṭanā could be summarised in the following way :

Saṅghaṭanā according to some comes to mean the arrangement of words with or without compounds. It may be divided into three viz., that which is without compounds (Asamāsa), that which has mid-sized compounds (मध्यमसमास) and that which has long compounds (दीर्घसमास). Ānandavardhana no doubt agrees with such divisions of संघटना but opines that Saṅghaṭanā has the grounding in Guṇas such as Mādhurya whereby it suggests sentiments. Propriety is the only governing factor in its employment. Propriety concerns itself with the speaker (वक्तृ) and ideas (विषय).

But Ānandavardhana is of the conviction that Saṅghaṭanā and Guṇas are not on the same pedestal as suggesters of sentiment. He discusses in some detail, the mutual relation of Guṇas and Saṅghaṭanā taking into consideration the three possible alternative views. They are:

1. Saṅghaṭanā and Guṇas are identical

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2. Both of them are different from one another. But Saṅghaṭanā is found in the substratum of Guṇa.

3. Guṇa is found in the substratum of Saṅghaṭanā.

In respect of the delineation of sentiment, each of them is different from the other, as Ānandavardhana holds and it is singular he does not subscribe for the first alternative or even the third one.

He points out that the relation of Guṇa to the sentiment is contant and not at all variable. It is not so with Saṅghaṭanā for it is variable. It is binding on the part of the Guṇas restricting their scope in relation to a particular sentiment. Mādhurya and Prasāda may be used for suggesting Karuṇa and Vipralambhaśṛṅgāra, Ojas to suggest only Raudra, Adbhutā and not Karuṇa etc. But there is no principle governing the scope of Saṅghaṭanā.

8.1 पाठ्यभागः

इदानीं अलक्ष्यक्रमव्यङ्ग्यो ध्वनिः प्रबन्धात्मा रामायणमहाभारतादौ प्रकाशमानः प्रसिद्ध एव। तस्य तु यथा प्रकाशनं तत्प्रतिपाद्यते -

कारिका - १० विभावानुभावसञ्चार्यौचित्यचारुणः।

विधिः कथाशरीरस्य वृत्तस्योत्प्रेक्षितस्य वा।।१०।।

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इतिवृत्तवशायातां त्यक्त्वाननुगुणां स्थितम्।
उत्प्रेक्ष्याप्यन्तराभीष्टरसोचितकथोन्नयः।।११।।

सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया।
न तु केवलया शास्त्रस्थितिसम्पादनेच्छया।।१२।।

उद्दीपनप्रशमने यथावसरमन्तरा।
रसस्यारब्धविश्रान्तेः अनुसन्धानमङ्गिनः।।१३।।

अलङ्कृतीनां शक्तावप्यानुरूप्येण योजनम्।
प्रबन्धस्य रसादीनां व्यञ्जकत्वे निबन्धनम्।१४।।

प्रबन्धोऽपि रसादीनां व्यञ्जक इत्युक्तं तस्य व्यञ्जकत्वे निबन्धनम्। प्रथमं तावत् विभावभावानुभावसञ्चार्यौचित्यचारुणः कथाशरीरस्य विधिः यथायथं प्रतिपिपादयिषित रसभावाद्यपेक्षया य उचितो विभावो भावोऽनुभावः सञ्चारी वा तदौचित्यचारुणः कथाशरीरस्य विधिः व्यञ्जकत्वे निबन्धनमेकम्। तत्र विभावौचित्यं तावत् प्रसिद्धम्। भावौचित्यं तु प्रकृत्यौचित्यात्। प्रकृतिर्हि उत्तममध्यमाधमभावेन दिव्यमानुषादिभावेन च विभेदिनी। तां यथायथमनुसृत्यासङ्कीर्णः स्थायीभाव उपनिबध्यमान औचित्यभाग्भवति। अन्यथा तु केवलमानुषाश्रयेण दिव्यस्य केवलदिव्याश्रयेण वा केवलमानुषस्योत्साहादय उपनिबध्यमाना अनुचिता भवन्ति। तथा च केवलमानुषस्य राजादेर्वर्णने सप्तार्णवलंघनादिलक्षणा व्यापारा उपनिबध्यमानाः सौष्ठवभृतोऽपि नीरसा एव नियमेन भवन्ति, तत्र त्वनौचित्यमेव हेतुः।

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ननु नागलोकगमनादयः सातवाहनप्रभृतीनां श्रूयन्ते तदालोकसामान्य प्रभावातिशय वर्णने किमनौचित्यं सर्वोर्वीभरण क्षमाणां क्षमाभुजामिति। नैतदस्ति। न वयं ब्रूमो यत्प्रभावातिशयवर्णनमनुचितं राज्ञां, किं तु केवल-मानुषाश्रयेण योत्पाद्यवस्तुकथा क्रियते तस्यां दिव्यमौचित्यं न योजनीयम्। दिव्यमानुषायां तु कथायां उभयं औचित्ययोजनमविरुद्धमेव। यथा पाण्ड-वादिकथायाम्। सातवाहनादिषु तु येषु यावदपदानं श्रूयते तेषु तावन्मात्र-मनुगम्यमानमनुगुणत्वेन प्रतिभासते। व्यतिरिक्तं तु तेषामेव उपनिबध्य-मानमनुचितम्।

तदयमत्र परमार्थः -

अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम्।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा।।

अत एव च भरते प्रख्यातवस्तु विषयत्वं प्रख्यातोदात्तनायकत्वं च नाटकस्य अवश्यकर्तव्यतया उपन्यस्तम्। तेन हि नायकोचित्यानौचित्यविषये कविः न व्यामुह्यति। यस्तु उत्पाद्यवस्तु नाटकादि कुर्यात्तस्य प्रसिद्धानुचित-नायकस्वभाववर्णने महान् प्रमादः

8.2 TRANSLATION

Suggestion with unrecognised sequence concerning a whole composition is obviously known in such great epics like the Rāmāyaṇa and the Mahābhārata. The way in which suggestion is worked out may be explained as follows :

A poet should design only such a theme, based either on traditional accounts or an invented one which could be charming with its propriety of the accessories of sentiment

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namely, setting and its stimuli, abiding emotions, emotional responses and changing moods. (10)

If in a theme based on traditional accounts, the poet comes acorss a situation which is in conflict with the intended sentiment, we must be prepared to abandon such incidents. He may even invent incidents of his own imagination in their place, with an objective of depicting the sentiment that he intends. (11)

The construction of divisions and sub-divisions of the theme must help the depiction of sentiments and not blindly conform to the rules of poetics. (12)

A poet should be in a position to present the sentiments in its heigu as well as in its low ebb keeping an eye over the appropriateness. He must maintain the unity of the main sentiment from beginning to the end. (13)

He must exercise judiciousness in the use of figures of speech though he may be endowed with the ability of using them profusely. These are the stipulations underlying the suggestiveness of a whole composition in respect of sentiments etc.

Previously it has been stated that the construction of an interesting theme which is totally attractive due to propriety in the use of setting along with its stimuli, emotions, emotional responses and passing moods so as to evoke the sentiments and emotions intended to be delineated. Of these propriety of Vibhāva is obvious. The

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propriety of abiding emotions depends upon the nature of characters which may be primary, secondary and inferior from one perspective. The characters may be divine or human. Whatever be the nature of the character designed, one should adopt such an abiding emotion as to be peculiar to the selected one and ensure propriety. If this is not properly attended to, that gives rise to impropriety as one could feel when divine high-spiritedness is attributed to human characters and impose human high spiritedness to divine characters. Though there be intrinsic merit, it will results in the absence of sentiment if supernatural adventures are imposed on the human characters. How can a human being described as crossing the seven seas with leaping. It will be imporporiety and nothing else.

There is an objection raised in this regard -

Legendary heroes such as Sātavāhana have been credited with many superhuman adventures such as entry into the Netherworlds of serpents etc. could there be impropriety in such exaggerated description of super human powers in respect of beings who were supreme in the whole world ?

The objection does not hold waters in respect of the point that we have stated. We have not held the view that every exaggerated description of the powers of human things is not proper. Our view point is that when a theme is the invented one, and when the hero is a human being, there should not be any super imposition of divine nature on such

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a being. On the other hand if the theme itself is drawn from a legendary source, in which both human and divine characteristics could be found, the poet need not have any hesitation in introducing such elements into his theme without anticipating any possibility of impropriety. For example, the story of the Pāṇḍavās. Even in such stories related to Sātavāhana etc. super human elements as admitted by the legendary account could be incorporated. Description of other super natural elements which are not found in the legendary accounts would not be recommended at all. It is for this reason the following guidelines should always be borne in mind.

"There could be no other cause for a breach in sentiment except impropriety. The greatest secret about the delineation of sentiment is to conform to the well-known and accepted considerations of propriety."

This must have been the reason why the great sage Bharata has laid down the strict rule that in the stage-play par excellence, only a well-known plot and a familiar noble hero should figure in. If this rule is adopted, a poet can ill-afford to go wrong in the matter of maintaining propriety in relation to the hero with impossible super human characteristics while writing a drama with its plot invented by him.

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9.1 पाठ्यभागः

ननु यदि उत्साहादि भाववर्णने कथञ्चित् दिव्यमानुष्यौचित्य-परीक्षाक्रियते तत्क्रियतां, रत्यादौ तु किं तया प्रयोजनम् ? रतिर्हि भारत-वर्षोचितेनैव व्यवहारेण दिव्यानामपि वर्णनीयेति स्थितिः। नैवम्, तत्र औचित्यातिक्रमेण सुतरां दोषः। तथा हि अधमप्रकृत्यौचित्येनोत्तमप्रकृतेः शृङ्गारोपनिबन्धने का भवेन्नोपहास्यता। त्रिविधं प्रकृत्यौचित्यं भारतवर्षेऽप्यस्ति शृङ्गारविषयम्। यत्तु दिव्यमौचित्यं तत्तत्र अनुपकारकमेवेति चेत् - न वयं दिव्यमौचित्यं शृङ्गारविषयं अन्यत् किञ्चिद्ब्रूमः। किं तर्हि ? भारत-वर्षविषये यथोत्तमनायकेषु राजादिषु शृङ्गारोपनिबन्धस्तथा दिव्याश्रयोऽपि शोभते। न च राजादिषु ग्राम्यशृङ्गारतिबन्धनं प्रसिद्धं नाटकादौ, तथैव देवेषु तत्परिहर्तव्यम्। नाटकादेरभिनेयार्थत्वात् अभिनयस्य च संभोगशृङ्गार-विषयस्यासाम्यत्वात् तत्र परिहार इति चेत् न, यद्यभिनयस्य एवं विषय-स्यासाम्यता तत्काव्यस्यैवं विषयस्य सा केन निवार्यते ? तस्मादभिने-यार्थेऽनायिकाभिः सह ग्राम्यसंभोगवर्णनं तत्पित्रोः संभोगवर्णनमिव सुतरां असभ्यम्। तथैवोक्तदेवतादिविषयम्।

न च संभोगशृङ्गारस्य सुरतलक्षण एवैक प्रकारः यावदन्येऽपि प्रभेदाः परस्परप्रेमदर्शनादयः सम्भवन्ति, ते कस्मादुत्तमप्रकृतिविषये न वर्ण्यन्ते ? तस्मात् उत्साहवत् रतावपि प्रकृत्यौचित्यमनुसर्तव्यम्। तथैव विस्मयादिषु। यत्त्वेवं विधे विषये महाकवीनामपि असमीक्ष्यकारिता लक्ष्ये दृश्यते सः दोष एव। स तु शक्तितिरस्कृतत्वत् तेषां न लक्ष्यत इत्युक्तमेव। अनुभावौचित्यं भरतादौ प्रसिद्धमेव।

इयत्तूच्यते - भरतादिविरचितां स्थितिं वानुवर्तमानेन महाकवि-प्रबन्धान्वा पर्यालोचयता स्वप्रतिभां वानुसरता कविना अवहितचेतसा भूत्वा विभावाद्यौचित्यभ्रंशपरित्यागे परः प्रयत्नो विधेयः औचित्यवतः कथा शरीरस्य वृत्तस्योत्प्रेक्षितस्य वा ग्रहो व्यञ्जक इत्यनेन एतत्प्रतिपादयतियदितिहासदिषु रसवतीषु कथासु विविधासु सतीष्वपि यत्तत्र विभावाद्यौचित्यवत्कथा शरीरं तदेवग्राह्यं नेतरत्। वृत्तादपि न कथाशरीरादुत्प्रेक्षिते विशेषतः प्रयत्नवता

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भवितव्यम्। न हि तत्र अनवधानात् स्खलतः कवेः अव्युत्पत्तिसम्भावना महती भवति।

परिकरश्लोकश्चात्र -

'कथा शरीरमुत्पाद्य वस्तुकार्यं तथा तथा।

यथा रसमयं सर्वं एवैतत्प्रतिभासते।।'

तत्र चाभ्युपायः सम्यक् विभावाद्यौचित्यानुसरणम्। तच्च दर्शितमेव। किञ्च,

'सन्तिसिद्धरसप्रख्या ये च रामायणादयः।

कथाश्रया न तैर्योज्या स्वेच्छा रसविरोधिनी।'

तेषु हि कथाश्रयेषु तावत्स्वेच्छैव न योज्या। यदुक्तम् - 'कथामार्गे न चातिक्रमः। स्वेच्छापि वा यदि योज्यते, रसविरेधिनी न योज्या।

9.2 TRANSLATION

In our land, there is a different propriety to be observed so far as the three fold types of characters are concerned in respect of delineation of the sentiment of love. Propriety concerning the divine characters need not be deemed to be extraneous with regard to the sentiment of love. As a matter of fact love affairs regarding the divine characters become interesting and enjoyable only when they are delineated after the manner of love affairs in regard to kings and such other high characters. In dramas, one does not normally come across any vulgur sentiment being

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delineated lest is should affect the sensibility of spectators. Along the same lines of kings and such other high characters the marital matters of the divine beings should also be described. What applies to the dramas, applies equally well to the characters of poetic composition. If this is not strictly adhered to, it amounts to the break of propriety in the same manner as one would describe the sexual affair of ones own parents. This applies also in respect of divine characters, who form an elevated ones.

Sexual act is not the only accepted way of the delineation of love-sentiment. The other indications such as mutual love, sight, confidential talks etc. These things are as well be the means of conveying the sentiment of love in respect of high characters. Propriety applicable to the nature of characters is applicable to all varieties to sentiments. It is true that even celebrated poets have erred on certain occasions in maintaining decorum or propriety. But their flaws will not boldly figure in since they have covered up by their potential genius.

Bharata and other writers have in detail concerned this aspect of decorum or propriety in their works, having perused the works of celebrities. The poet exercises his potential genius and directs consciously his efforts in overcoming the breach of propriety pertaining to the constituents of sentiments. The essential requisite of a poet namely, maintenance of propriety, is to be observed with regard to the plot construction in which there should be

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scope for the delineation of Vibhāva etc. Better it would be for the poet to strive hard for the invention of theme than resort to the traditional story for it involves great concentration to maintain propriety since the recipients have already known the theme.

The following aphorism summarises the idea.

When a poet writes his composition with an invented plot, he should so arrange the different parts that the entire work beams with sentiments.

The propriety of setting conforming to the rules forms the sure to means of achieving it. Further, since the sentiments have become fixed up in respect of works like the Rāmāyaṇa and the Mahābhārata, the poet can not exercise much liberties with the sentiments that have been fixed up in plots of such works. If the poet's freedom is not to be curtailed, it should be in conformity with the original sentiment.

10.1 पाठ्यभागः

इदमपरं प्रवन्धस्य रसाभिव्यञ्जकत्वे निबन्धनम्। इतिवृत्तवशायातां कथञ्चिद्रसानुगुणतां स्थितिं त्यक्त्वा पुनरुत्प्रेक्षयापि अन्तराभीष्टरसोचित कथोन्नयो विधेयः, यथा कालिदासप्रबन्धेषु। यथा च सर्वसेनविरचिते हरिविजये। यथा च मदीये अर्जुनचरिते महाकाव्ये। कविना काव्यमुपनिबन्धता सर्वात्मना रसपरतन्त्रेण भवितव्यम्। तत्रेतिवृत्ते यदि रसानुगुणां स्थितिं

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पश्येत्तां भङ्कत्वापि स्वतन्त्रतया रसानुगुणं कथान्तरं उत्पादयेत्। न हि कवेः इतिवृत्तमात्रनिर्वहणेन किञ्चित्प्रयोजनं इतिहासादेव तत्प्रसिद्धेः।

रसादिव्यञ्जकत्वे प्रबन्धस्य च इदं अन्यत् मुख्यं निबन्धनं, चत्सन्धीनां मुखप्रतिमुखगर्भावमर्शनिर्वहणाख्यानां तदङ्गानां च उपक्षेपादीनां घटनं रसाभिव्यक्त्यपेक्षया यथा रत्नावल्यां न तु केवलं शास्त्रस्थिति सम्पादनेच्छया। यथा वेणीसंहारे विलासाख्यस्य प्रतिमुखसन्ध्यङ्गस्य प्रकृत-रसनिबन्धाननुगुणमपि द्वितीयेऽङ्के भरतमतानुसरणमात्रेच्छया घटनम्।

इदं चापरं प्रबन्धस्य रसव्यञ्जकत्वे निमित्तं यदुद्दीपनप्रशमने यथा-वसरमन्तरा रसस्य यथा रत्नावल्यामेव। पुनः आरब्धविश्रान्ते रसस्याङ्गि-नोऽनुसन्धिश्च यथा तापसवत्सराजे।

प्रबन्धविशेषस्य च नाटकादे रसव्यक्तिनिमित्तमिदं चापरमवगन्तव्यं यदलंकृतीनां शक्तावपि आनुरुप्येणयोजनम्। शक्तो हि कविः कदाचिद-लङ्कारनिबन्धने तदाक्षिप्ततया एव अनपेक्षितरसबन्धः प्रबन्धमारभते तदुपदेशार्थं इदमुक्तम्। दृश्यन्ते च कवयोऽलङ्कारनिबन्धनैकरसा अन-पेक्षितरसाः प्रबन्धेषु। किञ्च -

कारिका - १५ अनुस्वानोपमात्मापि प्रभेदो य उदाहृतः।

ध्वनेरस्य प्रबन्धेषु भासते सोऽपि केषुचित्।।१५।।

अस्य विवक्षितान्यपरवाच्यस्य ध्वनेरनुरणनरूपव्यङ्ग्योऽपि यः प्रभेद उदाहृतो द्विप्रकारः सोऽपि प्रबन्धेषु केषुचिद्द्योतते। तद्यथा मधुमथनविजये पाञ्चजन्योक्तिषु। यथा वा कामदेवस्य सहचरसमागमे विषमबाणलीलायाम्। यथा च गृध्रगोमायु संवादादौ महाभारते।

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10.2 TRANSLATION

The second stipulation which should govern the suggestive potency of a complete work of literature is that if in a theme drawn from a known source, the poet becomes confronted with situation(s) which would impend the desired sentiment, he must discard such incidents creating in their stead, some imaginary situations which would be conducive to the desired sentiment. The works of Kālidāsa are the standing examples. Sarvasena's Hari Vijaya is another one. My own epic poem Arjuna Charita may also be cited as an example. A poet who wishes to write a full composition should concentrate on the sentiment. If he comes across a historical source which has an element not conducive to the delineation of sentiment, he should readily discard it and create a new situation in its place which would be helpful in evoking the intended sentiment. The poet's attempt at writing a literary production will be a failure if he blindly follows the original story since no useful purpose is served by duplicating the story.

Another important factor that governs the suggestiveness in a work is that the plot construction should be made in accordance with the well accepted principle. The plot should be divided into opening, expansion, conflict, deliberation and conclusion along with their sub-division such as Bīja, Bindu etc., with the main intention of evoking sentiment as one finds in the Ratnāvali (as cited to Śrī Harṣa) and not at all with the objective od

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conforming with rules as one finds in the Vēṇisaṃhāra (of Bhaṭṭanārāyaṇa) where sport or amusement a sub-division of the aspect fo expansion, as has been found in the second act though it has sacrificed decorum not contributing to the main sentiment, with a view to clinging to the rules framed by Bharatamuni.

Yet another principle that should govern the suggestiveness of the works, is that the poet should describe the rise and fall of the sentiment intended. Ratnāvali again is the example. The main sentiment should be preserved intact throughout as one can notice in the Tāpasavatsarāja.

Another stipulation specially in respect of drama, is that the figures of speech should be judiciously employed. The poet should not overdo their rise just because he is able to. For, that would hinder the proper delineation of sentiment. This rule is only to educate the person attempting to write a composition. We do notice some poets who are very keen on introducing figures of speech without keeping an eye over the depiction of sentiment. Further,

Of this suggestion, that variety which has resonance and which has already been exemplified is available in the whole works of literature also. (15)

Suggestion which has resonance and which comprises within itself two sub-divisions has been exemptified under this form of suggestion विवक्षितान्यपरवाच्य- 'Recognised but further extending denotative meaning'. The

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whole work of literature sometimes has this. What Pāñcajanya says in the Madhumathana Vijaya is the example. The meeting of Manmatha with his associates in my own (Ānandavardhana's) work Viṣamabāṇalīlā is another similar situation. Even so the words of the vulture and the jackal in the epic Mahābhārata serve as the example.

10.3 SELF-CHECK QUESTIONS

१. आनन्दवर्धनस्य काव्यतत्त्वस्य सारः तृतीयोद्योतः - विमृशत।

२. ध्वनितत्त्वस्य अनिर्वचनीयत्वं साधयत।

३. गुणीभूतव्यङ्ग्यस्य स्वरूपं निरुपयत।

ಆದೇಶ ಸಂಖ್ಯೆ : ಕರಾಮುವಿ/ಸಿಪಾವಿ/4-813/2007-08, ಚೈತ್ರ ಎಂಟರ್‌ಪ್ರೈಸಸ್, ಬೆಂಗಳೂರು ತಾ|| 17.11.2007
ಕಾಗದ : 60 ಜಿ.ಎಸ್.ಎಂ. - ಎಂ.ಪಿ.ಎಂ. ಮುಖಪುಟ 170 ಜಿ.ಎಸ್.ಎಂ. ಆರ್ಟ್
ಪರಿಮಾಣ : 400 ಪ್ರತಿಗಳು (ಸಂಖ್ಯೆ 1 ರಿಂದ 400)

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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ಪ್ರಾದೇಶಿಕ ಹಾಗೂ ಅಧ್ಯಯನ ಕೇಂದ್ರಗಳು

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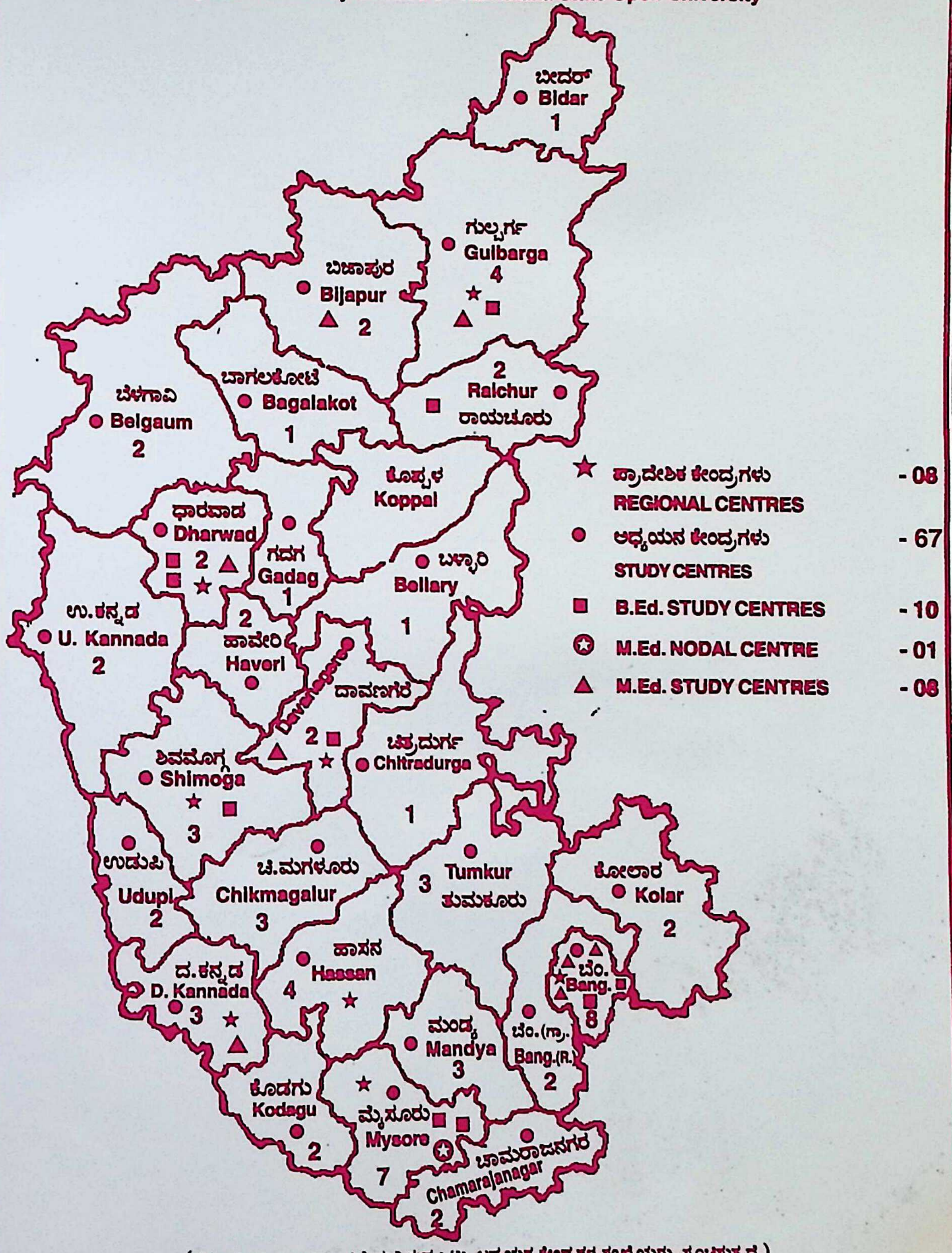

(ನಮೂದಿಸಿರುವ ಅಂಕಿ - ಜಿಲ್ಲೆಯಲ್ಲಿರುವ ಒಟ್ಟು ಅಧ್ಯಯನ ಕೇಂದ್ರಗಳ ಸಂಖ್ಯೆಯನ್ನು ಸೂಚಿಸುತ್ತದೆ.)
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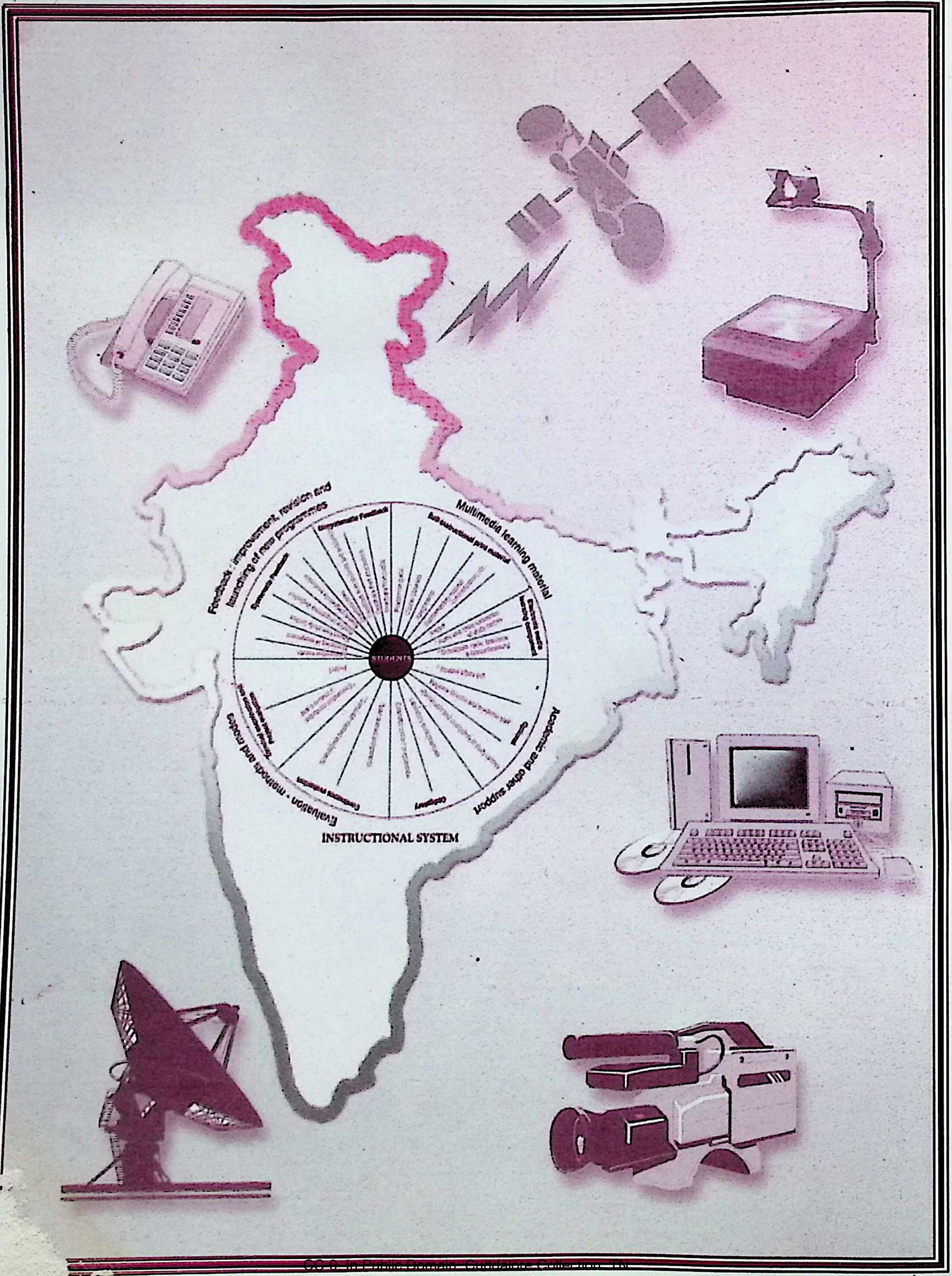

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